

The Rest is
History



Ira Lombardía

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Lombardía's artistic practice emerges from the broad field of photography to focus on the transformation of the postmodern paradigm related to digital visual culture. In particular, she reflects on the impact and value of the documentation of photographic art, on how images are produced, distributed and consumed, and how these fluctuations affect the meanings and ideologies that define our ideas of art.

In Curiosa at Paris Photo, Lombardía will present two new projects: Jet Lag and The Rest is History. This presentation will be a preview to the artist's first solo exhibition in the United States. Curated by DJ Hellerman, Ira Lombardía: VOID will open at the SCAD Museum of Art in Savannah, GA on September, 2021.

Both of these new projects arise from the research the artist has been immersed in for years and which she summarizes as follows:

"I am not interested in photography as an image or as visual content. What interests me about photography is everything that is not the image: the flows, the dynamics, the hierarchies, the 'status' and, particularly, photography as a theoretical and ideological support for other artistic practices. I am interested in the impact that the photographic medium has had on the arts and because of this, I have focused on the study of photography as a means of artistic documentation, something I find fascinating. During the 19th century, photography played a transformational role in the dissemination of artistic objects and was the origin of the dichotomy between 'the original and the copy.' At the beginning of the 20th century, photography was 'responsible' for the emergence of the artistic avant-garde and conceptual art. And, in the 1970s, the new categorization of photography as an index gave rise to the dematerialization of art and especially of sculpture. This displacement of the artistic object and reliance upon references to the body is inextricably linked to photographic theory. Further, the history of contemporary art cannot be understood without photographic practice.

The challenge now is to explore new photographic uses that have arisen thanks to digital technologies: the internet and social networks. We cannot ignore the impact that these new practices have on all aspects of our lives, including art. The rules of the game have change and they are here to stay. As an artist I feel a responsibility to study the past to be able to work on the conflicts of the present. Today, the idea of aura and index are obsolete and that leaves a theoretical vacuum. For the first time, photography has gained ground over the textual, and images are ahead of theory."

THE REST IS HISTORY / CHROMA ART PRINTS (2021)

Lombardía's "Chroma Art Prints" involve the combination of traditional photographic techniques such as photoengraving - widely used during the 19th and 20th centuries for the reproduction of artistic documentation in books - with other reproduction techniques that were very common during the 20th century such as screen printing, which was broadly use in art publishing and also very popular in conceptual and contemporary art practices.

Lombardía's innovative and unique process has enable her to create a complex artwork where several layers of images, techniques, and uses of the photographic medium overlaps. In the background of the artwork, Lombardía creates a photogravure of an image of a classical sculpture taken from the Library of Congress. On top of the photogravure, Lombardía covers the sculpture by silk-screening an abstract, vibrant, ovaloid shape created to cover the entire outline of the sculpture. This gesture leaves visible only the surroundings of the sculpture: the space, the base, the context. However, this iconoclastic act enables the creation of a new image. With VOIDX, a smartphone application using chroma replacement technology that Lombardía designed specifically for this project, the artworks become invitations for viewers to use Lombardi's images to create and share their own artworks. Because viewers can replace the chroma with images from their own iPhone, the final result is an artwork that is both something material, and a theoretical investigation allowing the Lombardía to address questions related to photography that go further that the objects themselves.

"In 'The Rest is History,' a two-dimensional work can incorporate other still images as well as moving images. The piece itself is not only a hybrid, it goes beyond that, it poses a conflict, as it is the sum of opposites: it is about aura and it's copy, it is an art object and a dematerialized flow. It is the finished product and an endless game, open to other people interactions. These pieces aim to be everything and nothing at the same time. They are virtual and real as well as contradictions and reflections the complex reality of our daily lives."

LINK VIDEO

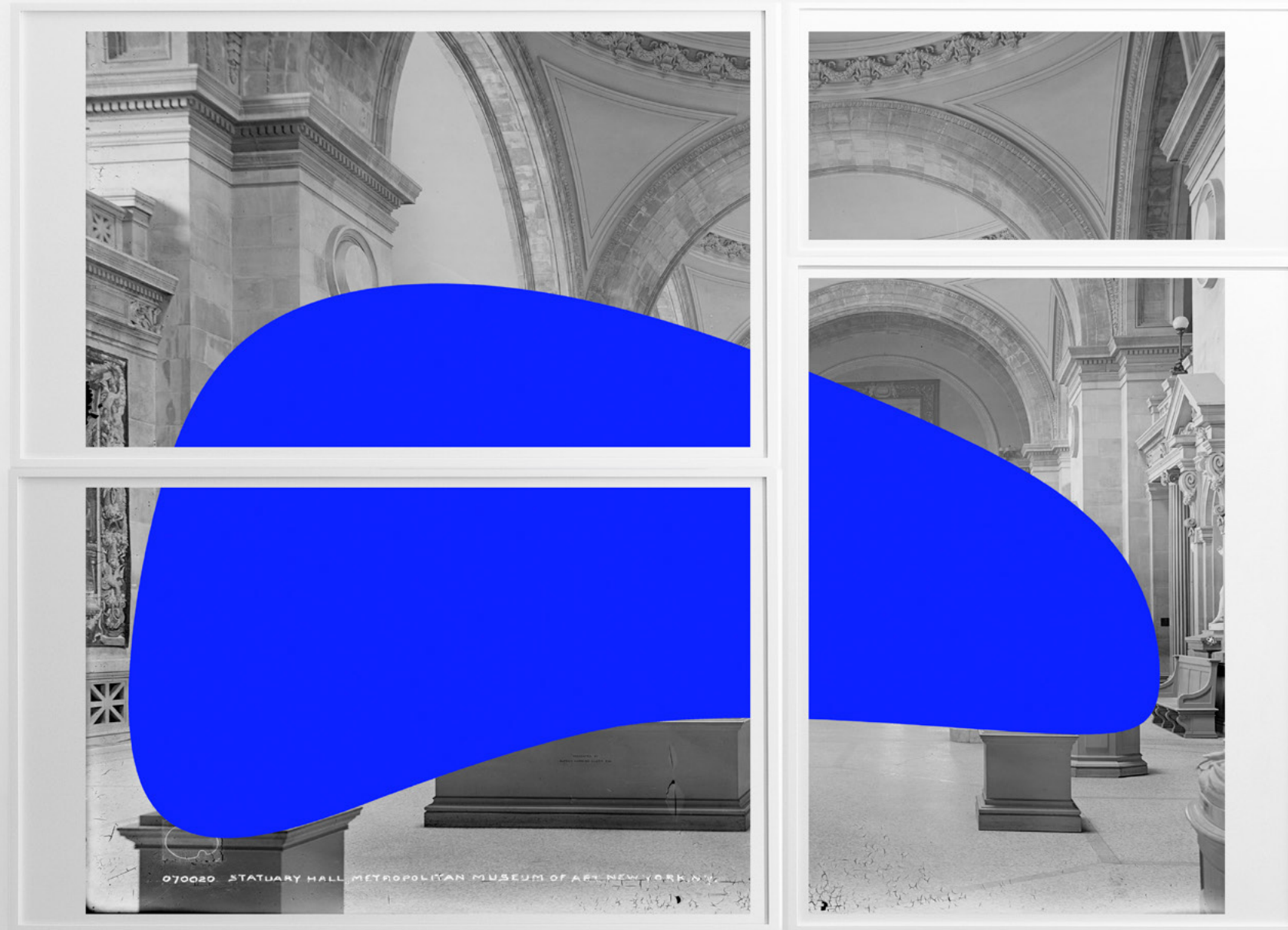
THE APP / VOID X

Designed for artist Ira Lombardía's first solo museum exhibition in the U.S.A., organized by the Savannah College of Art and Design, Void X is a chroma replacement app that enables the user to interact with Lombardía's Chroma Art Prints and VOID installation. VOIDX allow users to select from four colors (blue, green, yellow or red) and replace the color with any image or video in their photo library.

Activated within the exhibition, this app transforms the museum experience from passive, receiving experience to an active, creative, and productive engagement.

The app would be launched at the app store on September 17th 2021. Even though it has been designed to work with physical artworks with very specific characteristics related to light reflection, colors and hues, the app could be used by pointing the phone at Lombardía's work while displayed on a digital monitor. However, this use will create distortion since it was designed specifically for physical environments.

LINK VIDEO



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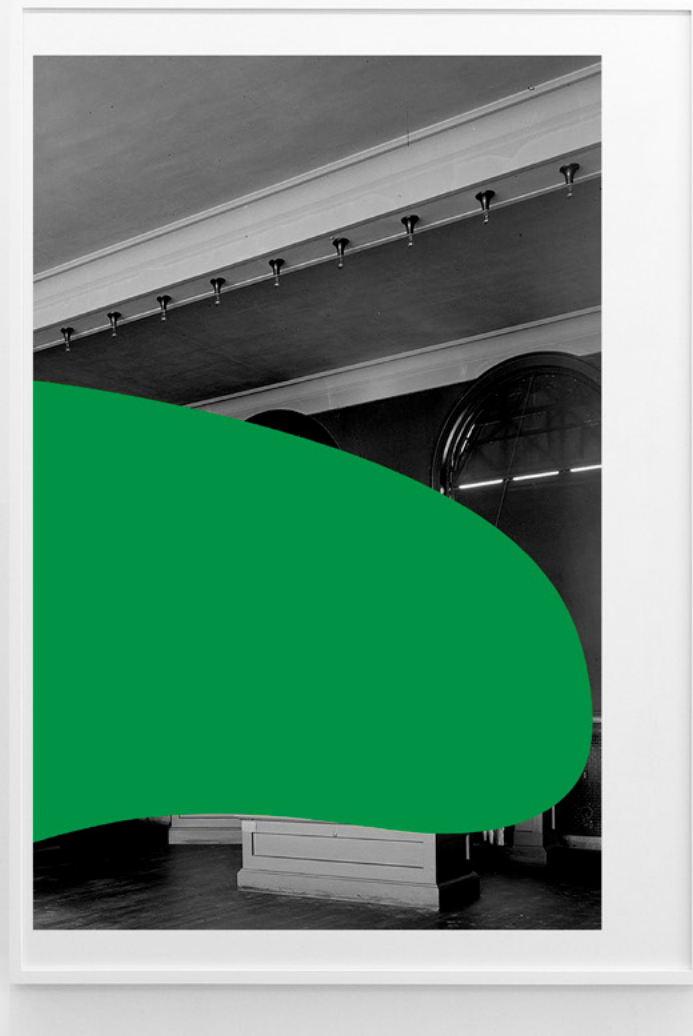
The Rest is History (MET, Statuary Hall)

2021

Polyptych, 3 Chroma Prints (photogravure and screen printing process) 110 x 85 cm
 1 Photogravure 60 x 85 cm
 Total dimension 195 x 170 cm framed

Ed: 1 + 1 AP

Ira Lombardía



The Rest is History (Worcester)

2021

Polyptych, Chroma Prints (photogravure and screen printing process)

Total dimension 150 x 170 cm (110 x 85 cm each framed)

Ed: 1 + 1 AP

JET LAG / PHOTOGRAPHIC SERIES (2021)

The series “Jet Lag” is a summary of some key concepts related to Lombardía’s practice. Art documentation, image dissemination, and contemporary visual culture are topics that appear repeatedly in her work. In each of the 15 photographs that comprise this series, two visual elements are at play: first, a pile of black and white images overlapping each other, second, a pair of disembodied, outstretched arms striving to touch the images.

The entire series is divided in five themes: Gravity, Rituals, Nature, Cosmology and Anatomy. Each category creates unexpected connections between our contemporary world and art history and theory.

Each artwork contains three images piled on each other. The bottom most image is for context: an historical, archival image of sculptures – from prehistoric monuments to ancient Greek statues of Egyptian deities. The middle image is a more cryptic image. Because it is sandwiched between the top and bottom, effectively, it is canceled and works as a vague frame. The middle images are related to performance documentation from the 1960’s and 70’s when the body replaced the idea of the art object. The top image is the only image fully visible in each pile. These images are small, low-resolution pictures of a memes of people performing some action that resonates with layers two and three (the performance and the context sculptures on the bottom). Each image provides a game, linkages, constructions, and iconographic analogies, based on Aby Warburg’s methodology.

In words of the artist, “Apparently postmodernism and digital visual culture are two antagonistic spheres. There is gap between them. There is nothing in common between postmodern art and post-photographic social networks. The first represents the sample of a textual, philosophical, and interpretative way of approaching images from the widespread knowledge of poststructuralist and semiotics. The second, starring the figure of the prosumer – – the consumer of images that had become a producer of images too, and has the ability to share them through the internet- has been designated as the territory of the banal.

It is my understanding that working in between these two apparently opposed practices do not aim to create a binary system of oppositions, my aim was to find a connection. After broadening my research and studying ancient cultures I realize how rituals and myths are still so alive in our society. Finding associations and differences in between images became something of an obsession for me (and endless amounts of work). At some point, after working with more than 20,000 images and trying to formalize an artwork, I realized there was nothing to be told further than the process itself. This research is broad and the possibilities uncountable. “Jet Lag” is an attempt to touch something that it’s not tactile anymore.”



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The Rest is History (Google Pattern)
2021
Chroma Art Prints
Photoengraving, screen print and digital
interaction
69,2 x 46 cm / 70,5 x 47,5 cm framed
Ed: 9/25 + 2 PA



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The Rest is History (Google Pattern)

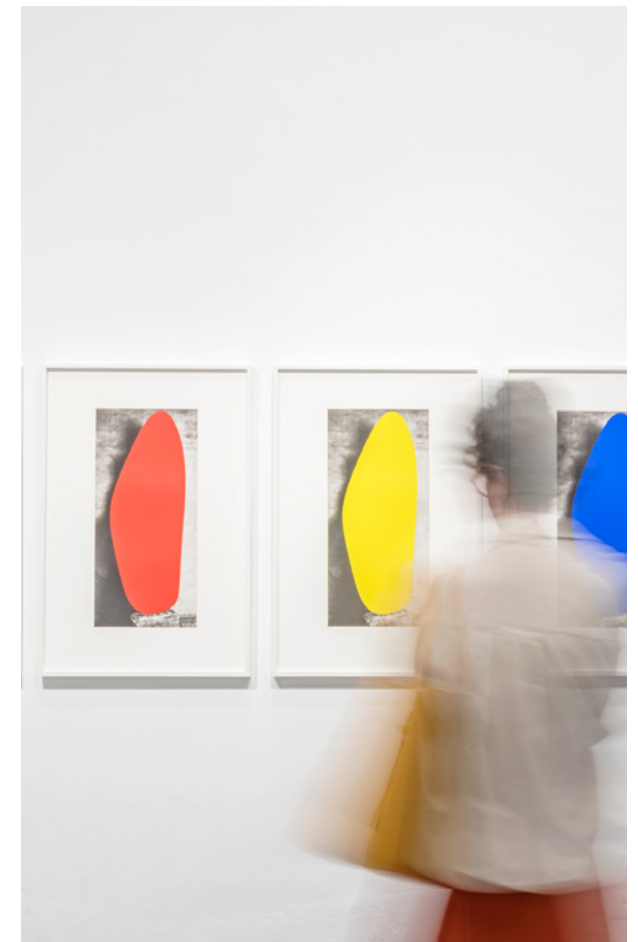
2021

Chroma Art Prints
Photoengraving, screen print and digital
interaction

69,2 x 46 cm / 70,5 x 47,5 cm framed

Ed: 3/25 + 2 PA

IL119



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The Rest is History (Google Pattern)

2021

Chroma Art Prints
Photoengraving, screen print and digital
interaction

69,2 x 46 cm / 70,5 x 47,5 cm framed

Ed: 2/25 + 2 PA

Ira Lombardía



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The Rest is History (Google Pattern)

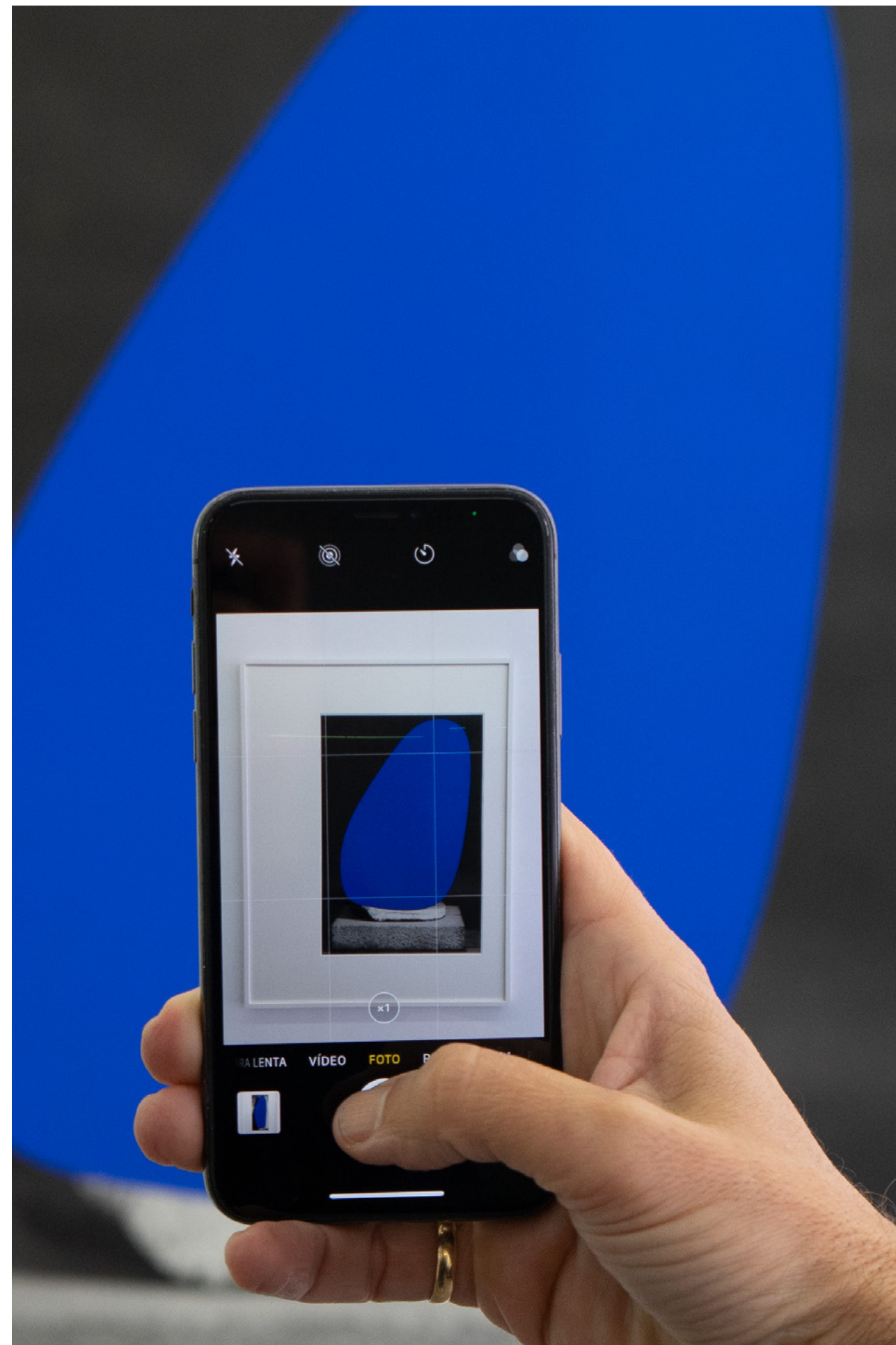
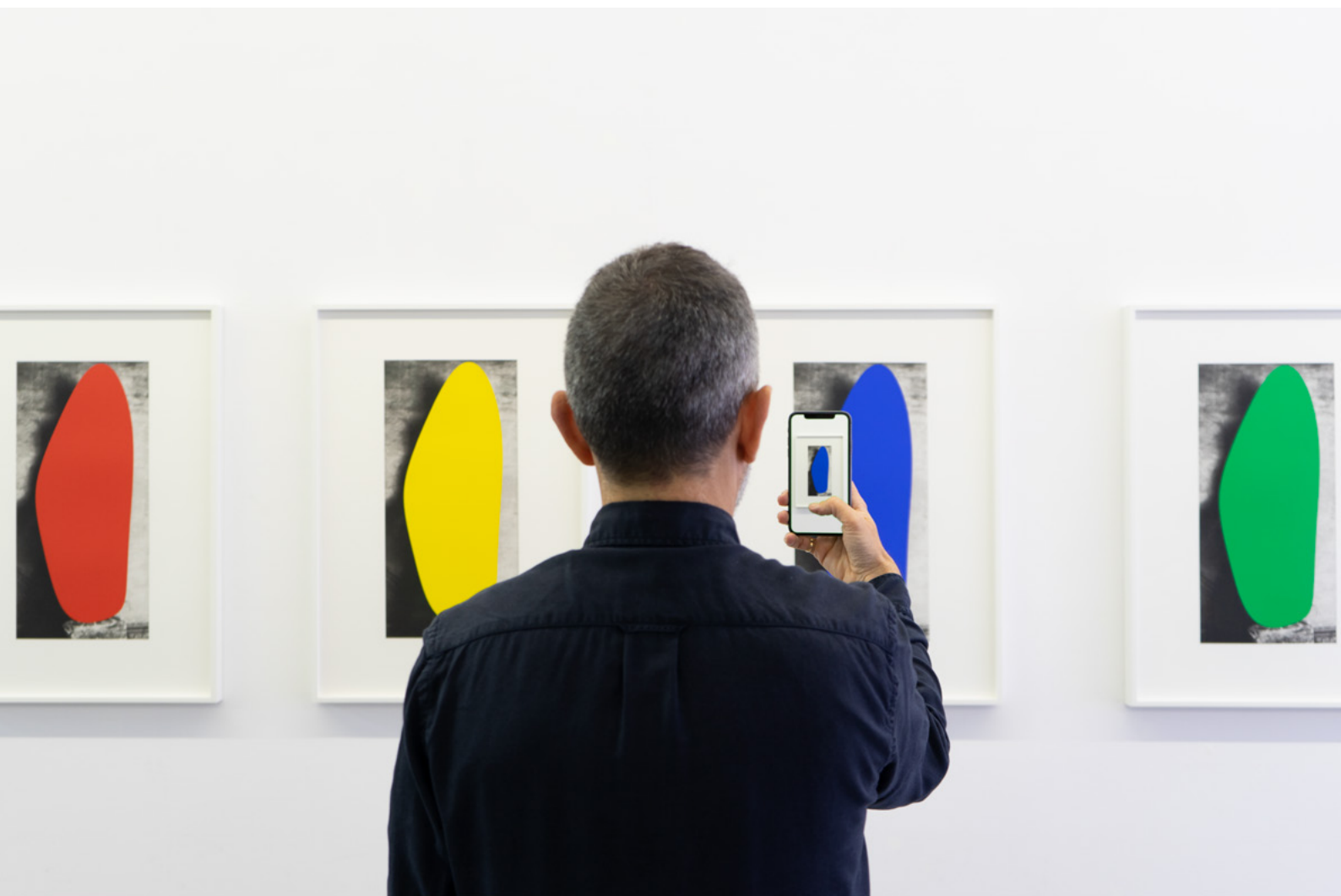
2021

Chroma Art Prints
Photoengraving, screen print and digital
interaction

69,2 x 46 cm / 70,5 x 47,5 cm framed

Ed: 2/25 + 2 PA

Ira Lombardía



BIOGRAPHY

Asturias, Spain, 1977.

Ira Lombardia is an artist and researcher who works across a diverse range of media such as photography, video, graphic design and sculpture. With her work she questions discourses, dynamics and rhetorics that have been assumed in the realm of contemporary art, image and philosophy. The production, both theoretical and practical, focuses on the transformation of the postmodern paradigm in relation to the digital visual culture.

This line of research challenges traditional forms of production, exhibition and documentation. Her work has been exhibited both nationally and internationally. International highlights including Not All Photographs are Records, (Curated by Lorenzo Fusi, Open Eye Gallery, Liverpool Biennial, UK, 2014), The Billboard Creative International Exhibition (Curated by Mona Kuhn,

Los Angeles, USA, 2016), and Les Nouveaux Encyclopédistes (Curated by Joan Fontcuberta, European Photography Festival, Regio Emilia, Italy, 2017).

At a national level she has exhibited in the CCCB of Barcelona with 'A Certain Darkness' (Curated by Alexandra Laudo, Caixa Forum, Barcelona, 2018 – 2019), the National Library of Madrid and the Center Of Young Art of the Community of Madrid. She will have an individual in the United States, curated by DJ Hellerman and which will take place in September 2021 at SCAD Museum, Savannah (GA). Ira has also been nominated for numerous prestigious photography awards such as the Post-Photography Prototyping Prize (Fotomuseum Winterthur and Julius Baer Foundation, Switzerland, 2016) and the UCO-LaFragua International Photography Prize (Córdoba 2015).

She has been a beneficiary of a PICE grant and being granted a scholarship in production and residence with SCAN Project Room (SCAN, Spanish Contemporary art Network, July, 2018, London) Ira has also received the support of institutions such as the Banco Santander Foundation and The University of Córdoba. Currently, Ira is in the process of developing her Doctoral Thesis at the Complutense University of Madrid. Entitled The Transfotography or Post-photographic Derivative: a re-reading of photographic theory in the Post-Internet era, which is part of the R + D Internet Research group as a thematic field of research in the new Artistic Practices.

Ira currently lives and works in the State of New York, where she works as a teacher in Department of Transmedia in the Faculty of Visual and Performative Arts of the University of Syracuse.